

Editor's Note

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IT is a great pleasure to assume responsibility as editor of *Empirical Musicology Review*, an international public-peer-reviewed journal dedicated to systematic and empirical research in music. Over the past two years, *EMR* has consistently published articles of outstanding quality on a variety of topics and in different formats. The journal has succeeded in bringing together a wide range of boundary-crossing approaches to music research. Its interdisciplinary mission is further enhanced by publishing expert commentaries on and in tandem with target articles. As the founding editor of *EMR*, David Butler has been outstanding in successfully attracting leading and emerging scholars to contribute both exemplary articles and commentaries on crucially important and arresting topics. It is difficult to imagine a better start to a journal. I thank David Butler on behalf of us all for his extraordinary contributions, and I applaud David Huron's original vision and continued enthusiasm for the journal.

With thoughtful and innovative contributions from Henkjan Honing, Nicholas Cook, Erkki Huovinen and Eric Clarke, the first issue of *EMR* addressed basic questions confronting music research and the nature of musical empiricism. These contributions were not only highly informative but helped define the journal itself, signaling the type of constructive interactions it would encourage. A case study followed next with David Huron and Joshua Veltman reporting an intriguing investigation of Medieval modes, adopting a cognitive approach. Frans Wiering's respectful commentary then provided readers with a sharply contrasting interpretation. Subsequent volumes of *EMR* have adopted a similarly interactive and collegial approach, weaving together "discussion threads" to provoke further insights into music research.

As we begin the third year of *EMR*, I would like to reaffirm the founding mission of the journal, as outlined by the two Davids: to publish articles at the cutting edge of our area and to invite critical and constructive commentaries on those treatments. Such turn-taking responses constitute genuine contributions in their own right while producing a counterpoint of voices and a meeting place for interdisciplinary approaches. We will continue to construct dialogs in which ideas are articulated and exchanged within a balanced textual space, and we will strive for currency and efficiency with a rapid turn-around in the review process. The consulting editors of *EMR* will continue to play key roles in contributing to the success of the journal: I thank them wholeheartedly for their many contributions and look forward to their future involvement. I also acknowledge with gratitude the institutional support of the Knowledge Bank Project.

Finally, I would like to acknowledge the enormous contributions to our entire field of the late Leonard Meyer. The openness, breadth, and rigor of his work not only advanced the field dramatically, but established an interdisciplinary approach to empirical musicology that we hope to continue in *EMR*. The opening tribute by Bob Gjerdingen sensitively describes some of Meyer's considerable impact on the field.